

# ADDRESS

of

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Attorney-General of the State of Pennsylvania

Upon the occasion of the Dedication of the

## Barnard Statues

At the State Capitol Building  
Harrisburg, Pa.

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October the Fourth  
Nineteen Hundred and Eleven

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having in charge the Dedication Ceremonies

## PREFACE

The Capitol Building Commission, having in charge the erection of a new Capitol for the Commonwealth of Pennsylvania, on December 12, 1902, commissioned the distinguished sculptor, George Gray Barnard, to prepare two heroic groups of statues in marble to be placed on either side of the main entrance of the stately edifice.

Mr. Barnard entered promptly on the work, and in May, 1903, had completed the first studies of the two groups and their backgrounds. The contract required that the statues should be seven feet in height, but they were made larger to conform to the imposing dimensions of the building.

Three years were devoted to the modeling in one-quarter life, three-quarters life and heroic size. All of the modeling was done in Mr. Barnard's studio at Moret, France, the final models having been sent to Italy to be put into marble, and then returned to Paris to be finished by the sculptor. The marble work on the groups was begun in November, 1908, and finished in April, 1910, the backgrounds being finished in January, 1911. In May, 1910, the groups were displayed in the Salon at Paris, and pronounced masterpieces. They remained in the Salon until July of that year. A few months later they were brought to this country, and on July 7, 1911, were in place and delivered to the Commission.

In recognition of these notable additions to the art treasures of the Capitol, the General Assembly of Pennsylvania of 1911 adopted a resolution providing for the appointment by the Governor of the Commonwealth of five members of the General Assembly, together with the Board of Public Grounds and Buildings, to act as a Commission to arrange for the unveiling of the groups with authority "to invite in the name of the Commonwealth such officials and persons of this and other states to attend the unveiling exercises as in its judgment will fittingly commemorate this important event."

The members of the Commission as finally constituted were: Hon. William C. Sproul, and Hon. J. K. P. Hall, on the part of the Senate; Hon. Robert R. Dearden (who was elected Chairman), Hon. Aaron B. Hess and Hon. W. W. Ulerich, on the part of the House, with Governor John K. Tener, Auditor General A. E. Sisson and State Treasurer Charles F. Wright, who composed the Board of Public Grounds and Buildings, as ex-officio members.

The dedication ceremonies occurred on October 4, 1911, and were of an especially brilliant and impressive character. By the authority of the Mayor and City Councils of Harrisburg, the event was made in part a public holiday. Attorney-General Bell was the orator of the occasion, and among the other speakers were Governor Tener and ex-Governor Pennypacker; while an interesting feature of the event was a chorus of four hundred school children from the public schools of Harrisburg, accompanied by a fine band of music, all massed between the groups of statuary.

## BARNARD AND HIS STATUES

It was the era of the civil strife of the ages, the Nation was in its throes, and the tide of rebellion was rising to its fullest flood in our own Commonwealth, when out of this womb of war there was born one of the geniuses of the world. This genius was not a son of Mars; but one of the Muse's masterpieces, like unto Phidias or Michael Angelo; a Master-piece who, since the days of the Renaissance, may, in many respects, be said to be foremost among the sculptors of the world. The marvels of Nature are mysterious only to men. And so, in Nature's philosophy, it is not strange that, not war but peace and its tokens—love, the gospel of labor and the Brotherhood of Man—were the inspirations and longings of this great poetic soul; inspirations to which he has since given visible expression

and outward form; longings which he has “carved in the marble real.” And his name was George Grey Barnard; and of his birth, the date was May 24, 1863; and the place, beautiful in name and setting, Bellefonte; “beautiful fountain” of the State that has given forth some of our most gifted governors, statesmen and jurists—her crowning glory is her title to the nativity of George Grey Barnard.

“The child is father of the man.” And so, as a tot of four or five, we get a glimpse of the awakening of his soul in his revelry and delight over an old sea captain’s rare collection of marine shells. Their form and beauty thrilled and fascinated him; and I doubt not that, emulating Venus, some one of these dainty shells may now be seen in the delicately chiseled ear of one or more of his pieces of charming purity, like “Maidenhood” or his “Mother and Angel.” Life sometimes unfolds like a flower. When other boys of equal age were in the primaries, he was fast developing in advanced studies. Natural history was his chief bent. At seven, like little Hiawatha, he knew the birds and all their secrets; and he loved them, and the fishes and beavers in the

streams, along which he wandered, and the animals in the forest of his home-world. His fame as a youthful taxidermist spread far and wide around his Iowa home, to which he had moved with his parents. Taxidermy was his first step toward sculpture, the drawing and painting in colors—self-taught—of his birds and animals was the next; and his skill in draughtsmanship, acquired during a two-year apprenticeship to an engraver, was a still further advance—all qualifying him as a marked student for his entrance, at sixteen, into the Art Institute of Chicago. Here, for the first time, he saw copies, in rough plaster cast, of some of the masterly works of Michael Angelo, and got his first glimpse of Greek Art; and he reveled in and sought to devour everything that the school afforded—for a fleeting year. And then the eighty-nine dollars—the extent of his savings—were gone to the last penny; and he needs must go too. Ah, Adversity! What a crown jewel it is! And how the motto of the ancients, "*per aspera ad astra*," is exemplified in Barnard's life! But this year at the Institute, fixed and fired his determination that sculpture should be his life's profession. And his beginning—and it was a begin-

ning without lessons—was a bust in clay of his little sister. Crude indeed, yet it had in it the elements of his genius. Commissions followed until from these, at the age of nineteen, he had accumulated what seemed to him a small fortune—three hundred and fifty dollars in all. And then, in 1883, he set sail for the City on the Seine—the Mecca of all artists. Three years of earnest labor in Paris followed, working in his studio in the morning, and in the Ecole Nationale des Beaux Arts in the afternoon. From this institution, as you know, the French artists during the last three hundred years have graduated. To attend it was the dream of his young life. And his dream came true. While here, he produced “The Boy,” which he sold; and soon afterward he received an order for a group of statues, “Friendship,” to adorn a tomb in Norway. Later he sculptured his “Brotherly Love,” which marked the real beginning of his professional career. Thereafter honors and orders came easily, almost for the choosing.

It is not my intent to refer specifically to Barnard’s many sculptures, but I may add that New York honors itself in the possession of two of his pieces: “The Two Natures,” in the

Metropolitan Museum of Art, and the “God Pan,” in bronze, in Central Park. Tampa, Florida, is proud, too, of one of his works, a large fountain; and Cairo, Illinois, is the privileged possessor of another.

In 1894 Barnard first exhibited at the Champs de Mars, and, as a result, he was elected an associate to the Société Nationale des Beaux Arts.

In 1900 he was awarded a gold medal at the Paris Exposition; while in 1904 eleven statues were accepted for exhibit at the Salon of that year. What such a distinction means may be realized when it is recalled that most artists regard the acceptance of one as a very marked honor.

But the most marvelous and stupendous creations of his art—probably of all modern sculpture—are the two colossal groups erected on each side of the frontal entrance of the Capitol Building, whose formal transfer to the Commonwealth we are here assembled, by his Excellency Governor Tener, fittingly to commemorate.

Carved from tons of marble, you realize, as you gaze in admiration and wonder, that these mighty sculptures must represent years

of toil of a great poetic genius, possessed of a grandeur of conception, a power of creation, and a technical skill in line and form, that baffle adequate description; but more, and better still, that, alike in the ensemble and as separate pieces, the groups powerfully portray a strength and beauty of sentiment, a depth of human sympathy, and a fervent love and devotion to humanity, that are clearly the dominant note and distinguishing characteristic of this Master of Art.

As he has himself said:

“I saw that the ideal of the Greeks was to make gods. They created beautiful forms, beautiful symbols which they set on pedestals, but in their statuary they stopped short, deliberately, at anything that was individual or characteristic of humanity. The day of the gods is passed. This is the day of the people and it is the people that I want to fix in sculpture.”

And assuredly he has done it. And this is the soul of his art.

When the groups were first placed on exhibition last year in the Salon des Artistes Français, a pæan of praise, without a single discordant note, was spontaneously sung in

that great art center by the critics, connoisseurs and all lovers of art, including the famed sculptors Boucher and Lefebvre; and Rodin, the acknowledged head and front of his profession in Europe, led this chorus of congratulation by declaring that "In Barnard the spirit of the classic has a perfect revival." And Juan Paul Lorenz, the renowned painter, joined in the acclaim. Said he, upon introducing himself to Barnard:

"Your work delights me. You know your Phidias and your Michael Angelo. You have mastered the science of art, but you have done more—you have stood face to face with Nature."

And this triumphal chant has since been sounded all over the world, in artistic and popular measure alike, one and all voicing that Barnard has no rival who can share his glory save only these "mountains of the past—Phidias and Michael Angelo."

But as yet I have said nothing about the allegorical meaning of these groups, and the immortal lessons and eternal truths they teach. One of the groups is usually referred to as "The Burden of Life" or "The Broken Laws,"

and the second as "Labor and Brotherhood." These titles are only partly descriptive.

There are but two great primal forces in the world symbolized in these groups—Right and Wrong; Good and Evil. We pray to be delivered from evil, and our choral supplication is to incline our hearts to keep God's laws. Having reference to these two great forces, all humanity may be divided, as in these groups, into two classes—those who break and those who keep Nature's laws. In this regard, ex-President Roosevelt, upon viewing the statues in the Grand Palais, is eloquent:

"I recognize [he said] in the foreground two symbols which are supremely contrasted. One is Humanity pausing, being dominated by the influence of past error. The other is Humanity advancing, being inspired by the gospel of work and brotherhood."

From an Adam-and-Eve paradise of ease, seen in the back of the first group—Sin, Broken Laws and Life-burdened Humanity, were the inevitable consequences; but, midst and over all, there is still the Angel of Peace and Life; and the sorrow of this depicted state of

humanity is further softened by the portrayal, in the forefront, of the Brotherhood of Man—Brothers in and through adversity.

But how striking and inspiring in its antithesis is the great counterpart group, depicting not a paradise of ease and the “fall of man,” but Earth’s true paradise of Labor and Brotherhood; out of and from which the Adam and Eve of the Future, in perfect trust, masterful beauty and strength, and joyous expectancy, are setting forth toward a new horizon.

And recurring to the war-time of his birth, our genius’s dual groups may, in a larger sense, now be said to represent that era of dismembered states and civil strife out of which there has since emerged, in hand-clasped brotherhood, the soldier of the North and South; and further to symbolize that era of peace and perfect union, from which the Nation, new born, is advancing on the path of her destiny.

Well-nigh inspired was the motto of St. Francis of Assisi and his religious order, “*Laborare est orare*,” but even more eloquent, far-reaching and imperishable is the “Gospel of Labor”—one of the sermons in stone which these statues will perennially proclaim to the

officials and citizens of this State, and of our sister states, and of the Nation, as they visit, enter and leave the Capitol Building. And, like God's commandments, this gospel should be so wrought in imperishable stone. For it is religiously true that labor is the secret and guaranty of right living and real happiness. Beyond a doubt, in the last analysis, the well-being and character of the home, the state and the nation must rest upon the well-being and character of those who labor. The whole is equal to the sum of its parts; and in a civic sense this is essentially true of a government of the people. This being so, it is vitally important to note that there is among us an ever-increasing class which has been styled the "idle rich;" and who alas, be it said, are chiefly the sons and daughters of men whose lives were dedicated to labor. Defectives and degenerates who break the laws alike of God and man, in their vapid, inane and baneful lives, they represent a social degredation and a desecration of the civic order that is a disgrace, if not a menace, to American institutions. A scavenger contributes something to the common weal, and is therefore a better citizen and to be preferred to such social and

civic lepers. And, while less reprehensible, that other class of idlers—drones, cynics, and carping critics, breeders of discontent and unhappiness—are also unworthy of the privileges of American citizenship. Every man of sufficient strength in the United States should work. Public opinion—if not the law—should compel him to do so, as a price of citizenship. The idleness of one is a deadly blow to the many.

Remember Lincoln's words, and that he always speaks as one almost inspired. Said he:

“The habits of our whole species fall into three great classes—useful labor, useless labor and idleness. Of these, the first only is meritorious, and to it all the products of labor rightfully belong; but the two latter, while they exist, are heavy pensioners upon the first, robbing it of a large portion of its just rights. The only remedy for this is to, so far as possible, drive useless labor and idleness out of existence.”

In truth, idleness as an occupation is treason to the nation. There should be, must be, no leisure class in America.

The dignity, yes, the “Gospel of Labor,” must therefore be religiously and patriotically

upheld and proclaimed. And this is the lesson, wrought in sculpture, that Pennsylvania is officially announcing to the world to-day.

And now advancing to another related lesson, "Fraternity," or the "Brotherhood of Man." In the gift to the nation of the Bartholdi Statue, symbolizing Liberty enlightening the world, we have the French Republic's proclamation of the mission of our government to and among the peoples of the earth. But we, in turn, should remember the national motto of the French Republic: "Liberty, Equality, Fraternity," and that to the conservation and consummation of that Liberty, so symbolized, we must not only recognize the *equality* of men, declared in the chart of our liberties, but that *fraternity* which was preached and practiced by the Saviour of men. And "Yes" is the answer the world over, in tones every day increasing in volume and intensity, to the inquiry of that era of broken laws: "Am I my brother's keeper?" And it is an answer expressive of the duty alike of individuals and of nations.

In God's providence, it is this principle of Brotherhood and its increasing recognition that, as the centuries roll on, is ever tending to the uplift and betterment of the race. In its evolution, during the ages, empires have been swept away; monarchs overthrown; kings beheaded, their "divine rights" denounced and denied; aristocracy and nobility of birth, on the one hand, and serfdom and slavery on the other, abolished; and the equal rights of man more and more widely recognized and upheld.

And of special interest to us, on this occasion, is the form of government of the Province as established by Penn. The year, as you know, was 1682—memorable and eventful because it was the very apogee of the reign of the then universally acclaimed "Grand Monarch," whose kingdom was omnipotent among the nations of the world. "I am the State" was his doctrine; and his imperial power represented the supreme triumph of autocracy and war. That very same year, as I have said, Penn sowed the seeds of a new empire upon the inhospitable banks of the Delaware. He was the apostle of peace and civil liberty, and to the freemen of his Province

he gave a democratic constitution which “put the power in the people;” but more, he sought to make peace and brotherly love the essential accompaniments of such popular government. Mark the antithesis then and since, and note the gestation of time. In Heaven’s philosophy it was destined that the “City of Brotherly Love,” which Penn founded, should become the cradle of civil liberty, and Pennsylvania the great Keystone in the Arch of Free Government; a government that, among the nations of the earth, is to-day the recognized and foremost champion alike of liberty and of universal peace. And Penn’s principle of civil liberty, linked with peace and brotherly love, to which he dedicated himself and his Province, is irresistibly marching onward. Its years are eternal. But Louis XIV’s doctrine has long since been repudiated and his Bourbon monarchy and its imperial power have perished from the earth; and, as “they that live by the sword shall die by the sword,” it was also destined that the last of this royal line should lose his head upon the guillotine. But in reality all this was but the working out—immediately in France, which is now a republic like our own, and meditately throughout

the world—of the principle of popular government and of the Brotherhood of Man.

Among the nations of the modern world, this principle of popular government, as you well know, had its real birth as a potential force in the Declaration of Independence; but the principle of brotherhood among men has had its most signal victories and advances within the memory of some of those now living. In the enumeration of these conquests first mention and place will be given to the great Emancipation Proclamation made “with malice toward none, with charity for all,” and the resulting demonstration to mankind that “government of the people, by the people, for the people shall not perish from the earth.” Its victories and advances are further marked and signalized by the resort to arms by the United States in the interest of humanity alone, for the freedom of the Cubans and the ultimate freedom of the Philippines; by the universal protest of mankind against the unjust incarceration of Dreyfus and his consequent liberation by the French government; by the intervention of King Edward in the interest of peace in the Boer War, and his resulting grant of practi-

cally free government to that conquered people; by the ending of the Russo-Japanese War through the masterful offices of President Roosevelt; by Carnegie's establishment and magnificent endowment of a perpetual commission for the promotion of universal peace; by the regularly assembled Peace Conventions of the nations of the world at The Hague, and the rules, principles, and measures recommended and adopted for the promotion of universal peace; by the epoch-making treaties inspired and promoted by President Taft between the United States, Great Britain and France, now awaiting the consent of the Senate,— and which the enlightened sense of the American nation will demand shall be ratified,— providing for submission to the permanent Court of Arbitration at The Hague or other arbitral tribunal, of all differences between these contracting nations “which are justiciable in their nature by reason of being susceptible of decision by the application of the principles of law or equity, by the favorable consideration and expected consummation of like peace pacts with three others of the great powers—Germany, Italy and The Netherlands; and by Japan's amendment of the

Anglo-Japanese Treaty of defensive alliance, releasing each nation from the obligation to go to war with any third power with whom such a treaty of arbitration is in force.

Of tremendous significance is all this as making for universal peace—epoch-making, I repeat. It is proof, as gratifying as it is convincing, of a quickening sense of an unmistakable recognition of the principle of Brotherhood among the nations of the earth. Surely, therefore, in respect to this principle, “through the ages one increasing purpose runs.”

But still these lessons of “The Burden of Life” and “The Broken Laws” and “The Gospel of Labor and Brotherhood” are yet far from learned, both by individuals and nations, as the present Turco-Italian war sadly demonstrates. Lest we forget, ever timely, therefore, and of incalculable value are the sculptor’s messages in marble to the people of this Commonwealth and to the nation and the world. And what place, in the light of history, so appropriate as the Capitol of Pennsylvania for the pronouncement and promulgation of such messages—epics in sculpture, sermons in stone, that are of Heaven.

The frieze of the Parthenon, perfect in classic line and form, made Athens famous as

the art center of the world; and so Barnard's statues will make our Capitol and its citadel, like the Acropolis, a Mecca of art; but the crown of imperishable glory, alike of the artist and his sculptures, is in the eternal truths they tell — the complete recognition and adoption of which means the regeneration of the race and the preservation and perfection of free government for the world.



